

**IMPORTANT AMERICAN
WESTERN PAINTINGS AND WATERCOLORS**

From the Collection of Mr. and Mrs. Kay Kimbell • Fort Worth, Texas

**Public Auction • October 16, 1974 at 8:00 p.m.
SOTHEBY PARKE BERNET INC • NEW YORK**

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NOTE: As a convenience to its clients, Sotheby Parke Bernet Inc. furnishes pre-sale estimates for all property included in the auctions. These estimates are our approximate valuations based, whenever possible, on comparable auction values.

1	\$50,000/60,000
2	25,000/30,000
3	55,000/60,000
4	26,000/32,000
5	Out
6	55,000/65,000
7	32,000/34,000
8	60,000/65,000
9	24,000/26,000
10	45,000/55,000
11	30,000/40,000
12	45,000/55,000
13	35,000/38,000
14	225,000/250,000
15	150,000/175,000
16	65,000/75,000
17	100,000/120,000
18	12,000/14,000
19	10,000/12,000
20	10,000/12,000
21	45,000/55,000
22	40,000/45,000
23	35,000/40,000
24	22,000/26,000
25	20,000/24,000

Estimates (U.S. \$)

IMPORTANT WESTERN AMERICAN PAINTINGS
AND WATERCOLORS FROM THE COLLECTION
OF MR. AND MRS. KAY KIMBALL • FORT WORTH
SALE 3678A • WEDNESDAY, OCTOBER 16, 1974

As provided for in the "Conditions of Sale" and as explained in the "Important Information For Prospective Bidders", all the property should be assumed to have reserves. In no case, where a reserve exists, will it exceed the range of estimates quoted below.



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SALE NUMBER 3678A

IMPORTANT WESTERN AMERICAN PAINTINGS AND WATERCOLORS

**FROM THE COLLECTION OF
MR. AND MRS. KAY KIMBELL • FORT WORTH, TEXAS**

**Property of the Kimbell Art Foundation
Sold by Order of the Board of Trustees**

EXHIBITION

From Thursday • October 10, 1974 to 3 p.m. on day prior to date of sale

PUBLIC AUCTION

Wednesday • October 16, 1974 at 8 P.M.

**SOTHEBY PARKE BERNET INC.
980 MADISON AVENUE (76th - 77th STREETS)
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Price \$5—By Mail to Addresses in the United States, Canada & Mexico \$6—By Airmail to Addresses Overseas \$7

Cover Illustration: Lot 13

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Our commission for selling fine art property in all categories is:

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These rates include all normal expenses of sale except for: insurance, cartage, illustrations in the catalogue and special advertising.

APPRAISALS

Our charge for appraising works of art, collections, the contents of houses, estates and all types of personal property, including Jewelry is 1½% up to a value of \$50,000. and 1% on any amount in excess. Appraisals may be done for insurance, estate family division or other purposes (excluding gift tax).

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New York Metropolitan Area:	\$100.00
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REMOVAL OF PURCHASES

All purchases must be removed by the buyer by 5 p.m. on the third business day following the sale. Purchases not so removed will be turned over to Messrs. Day and Meyer—Murray and Young, 1166 Second Avenue, New York, for removal and storage at the expense and risk of the purchaser.

PRICE LISTS AND SUBSCRIPTIONS

A printed list of prices achieved in this sale may be obtained by sending \$2.00 (check or money order) to Sotheby Parke Bernet subscription Department, 980 Madison Avenue, New York, N.Y. 10021. Always specify sale by number.

Catalogues, containing pre-sale estimates, are available at annual subscription rates. Subscriptions include price lists as well as the bi-monthly *Newsletter* which contains schedules of sales held in London, Los Angeles, and elsewhere, as well as New York. For details and subscription rates, please contact the Subscription Department.

ADVICE TO BIDDERS

If instructed, Sotheby Parke Bernet Inc. will execute bids and advise prospective purchasers. This service is free. Lots will always be bought as cheaply as is allowed by such other bids and reserves as are on our books or bids executed in competition from the audience.

Commission bids, when placed by telephone, are accepted only at the sender's risk, and must be confirmed by letter or telegram (Cable address: PARKGAL, NEW YORK)

Please use the bidding slips provided and be sure to carefully note lot numbers and descriptions.

Always quote the sale number of the catalogue to avoid any possible confusion.

Please bid as early as possible. In the event of identical bids, the earliest will take precedence.

"Buy" bids are not accepted. The limit you leave should be the amount to which you would bid if you were to attend the sale. Each bidding slip should contain bids for one sale only.

Alternative bids can be placed by using the word "OR" between lot numbers.

Should you be a successful bidder you will receive an invoice detailing your purchase and requesting payment and clearance of property.

Totally unsuccessful bids are not acknowledged as a rule but inquiries by phone will be informed of the selling price of any lot.

In order to avoid delay in clearing purchases, buyers unknown to us are advised to make arrangements *before the sale* for payment or for references to be supplied. If such arrangements are not made, checks will be cleared before purchases are delivered. *Please Note:* Sotheby Parke Bernet Inc. offers this service as a convenience to its clients who are unable to attend the sale and will not be held responsible for error or failure to execute bids.

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CONDITIONS OF SALE

This printed catalogue, as amended by any posted notices or oral announcements during the sale, constitutes Sotheby Parke Bernet Inc's (the "Galleries") and the "Consignor's" entire statement relative to the property listed herein. The following Conditions of Sale, any glossary contained herein and the accompanying Terms of Guarantee set forth herein are the complete terms and conditions on which all property listed herein shall be offered for sale, sold or purchased. The property will be offered and sold by the Galleries normally as agent for the Consignor.

1. The authenticity of the Authorship of property listed in the catalogue is guaranteed as specifically stated in the Terms of Guarantee. Except as so specifically provided in the "Terms of Guarantee" with respect to authenticity of Authorship, all property is sold "as is" and neither the Galleries nor the Consignor makes any warranties or representations of any kind or nature with respect to, nor shall they be held responsible or liable for, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, provenance, exhibitions, literature and historical relevance of the property and no statement in the catalogue or made at the sale or in the bill of sale or invoice or elsewhere shall be deemed such a warranty or representation or an assumption of liability with respect thereto. Prospective bidders should inspect the property before bidding to determine its condition and whether or not it has been repaired or restored. The Galleries and the Consignor make no representation or warranty expressed or implied as to whether the purchaser acquires any reproduction rights in the property.

2. The Galleries reserves the right to withdraw any property at any time before actual sale.

3. Unless otherwise announced by the auctioneer at the time of sale all bids are per lots as numbered in the printed catalogue.

4. The Galleries reserves the right to reject a bid from any bidder. The highest bidder acknowledged by the auctioneer shall be the purchaser. In the event of any dispute between bidders, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, the Galleries' sale record shall be conclusive in all respects.

5. If the auctioneer determines that any opening bid is not commensurate with the value of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he decides that any advance thereafter is not sufficient amount he may reject the advance.

6. On the fall of the auctioneer's hammer, the highest bidder shall be deemed to have purchased the offered lot in accordance with all of the conditions set forth herein and thereupon (a) assumes full risk and responsibility therefor, (b) will sign a confirmation of purchase thereof, and (c) will thereupon pay the full purchase price therefor or such part as the Galleries may require. All property shall be removed from the Galleries by the purchaser at his expense not later than three (3) days following its sale and, if not so removed, may be sent by the Galleries to a public warehouse for the account, risk and expense of the purchaser. If the foregoing Conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to the Galleries and the Consignor by law, including without limitation the right to hold the purchaser liable for the bid price, the Galleries, at its option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property on three (3) days notice to the purchaser and for the account and risk of the purchaser, either publicly or privately, and in such event the purchaser shall be liable for the payment of deficiency plus all of the costs, including warehousing, the expense of both sales, and the Galleries' commission on both sales at its regular rates and all other charges due hereunder and incidental damages.

7. Unless the sale is advertised and announced as a sale without reserves, each lot is offered subject to a reserve and the Galleries may implement such reserves by bidding through its representatives on behalf of the Consignor. In certain instances, the Consignor may pay the Galleries less than the standard commission rate where a lot is "bought-in" to protect its reserve. Where the Consignor is indebted to or has a monetary guarantee from the Galleries, and in certain other instances, the Galleries or affiliated companies may have an interest in the offered lots and the proceeds therefrom other than their commissions, and may bid therefor to protect such interests by a representative or agent.

8. Unless exempted by law from the payment thereof, the purchaser will be required to pay the combined New York State and local sales tax. The rate of such combined tax is 8 per cent if within New York City and ranges from 4 per cent to 8 per cent if outside New York City but within New York State.

Deliveries outside of New York State may be subject to the compensating use tax of another state and, where a duty of Collection is imposed upon them by law, the Galleries will require payment of such taxes.

TERMS OF GUARANTEE

The Galleries guarantees the authenticity of Authorship of each lot contained in this catalogue on the terms and conditions set forth below:

1. Definition of Authorship

"Authorship" means the identity of the creator, the period, culture, source of origin of the property, as the case may be, as set forth in the **BOLD TYPE HEADING** of such catalogue entry.

2. Guarantee Coverage

Subject to the exclusions of (i) attributions of paintings, drawings or sculpture executed prior to 1870, and (ii) periods or dates of execution of the property, as explained in Paragraph 5 below, if within five (5) years from the date of the sale of any lot, the original purchaser of record tenders to the Galleries a purchased lot in the same condition as when sold through the Galleries and it is established that the identification of Authorship (as defined above) of such lot as set forth in the **BOLD TYPE HEADING** of the catalogue description of such lot (as amended by any posted notices or oral announcements during the sale) is not substantially correct based on a fair reading of the catalogue including the terms of any Glossary contained herein, the sale of such lot will be rescinded and the original purchase price refunded.

3. Non-Assignability

It is specifically understood that the benefits of this Guarantee are not assignable and shall be applicable only to the original purchaser of the lot from the Galleries and not to the subsequent owners or others who have or may acquire an interest therein.

4. Sole Remedy

It is further specifically understood that the remedy set forth herein, namely the rescission of the sale and refund of the original purchase price paid for the lot, is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law.

5. Exclusions

The Guarantee covers only the correctness of description of Authorship (as defined in 1 above) as identified in the **BOLD TYPE HEADING** of the catalogue item but does *not* extend to (i) the identity of the creator of painting, drawings and sculpture executed before 1870 unless these works are determined to be counterfeits, as this is a matter of current scholarly opinion which can change, (ii) the identification of the periods or dates of execution of the property which may be proven inaccurate by means of scientific processes not generally accepted for use until after publication of the catalogue, or (iii) titles or other identification of offered lots or descriptions of physical condition and size, quality, rarity, importance, provenance, exhibitions and literature of historical relevance, which information normally appears in lower case type below the **BOLD TYPE HEADING** identifying the Authorship. Although our best judgment is used in attributing paintings, drawings and sculpture created prior to 1870 through the appropriate use of glossary terms, and due care is taken to insure the correctness of the supplemental material which appears below the **BOLD TYPE HEADING** of each entry in the catalogue, the Guarantee does not extend to any possible errors or omissions therein.

GLOSSARY

I. WITH RESPECT TO OUR ATTRIBUTION OF AUTHORSHIP AS PER PARAGRAPH II OF THE TERMS OF GUARANTEE, THE FOLLOWING TERMS APPLY:

- a. CHILDE HASSAM - The work is, in our best judgment, by the named artist. This is our highest category of authenticity in the present catalogue.
- b. *RUBENS PEALE - While ascribed to the named artist, no unqualified statement as to authorship is made or intended as described in Paragraph 2 under the Terms of Guarantee.
- c. ATTRIBUTED TO RUBENS PEALE - In our best judgment, on the basis of style, the work can be ascribed to the named artist, but less certainty is expressed as to authorship than in the preceding categories.

II. WITH RESPECT TO PARAGRAPH 5 OF THE TERMS OF GUARANTEE DEALING WITH SUPPLEMENTAL MATERIAL NOT INCLUDED IN THE TERMS OF GUARANTEE, THE FOLLOWING TERMS APPLY:

- a. Signed or Inscribed - Autograph signatures and inscriptions, which, in our best judgment, are in the hand of the artist, will be transcribed in print as they appear and located in one of six areas of the canvas designated as follows:
 - l.l. - lower left
 - l.r. - lower right
 - u.r. - upper right
 - u.l. - upper left
 - u.c. - upper center
 - l.c. - lower center

- b. Dated - a work which is so dated and in our best judgment was executed at that date.

- c. Medium - the following terms describe the surface on which the paint, watercolor, graphite or other mediums are applied:

canvas: all weaves of both cotton and linen canvases.

paper: all artists' papers including those designed for watercolor and pastel media.

board: all semi-flexible materials partially or totally composed of wood including cardboard, artist's board, plywood and other amalgamated wood surfaces.

masonite: includes the Standard Masonite Presdwood and the Tempered Presdwood that indicates the hard wallboard which is dark brown and smooth on one side and bears the impression of wire screening on the other.

panel: inflexible hardwood surfaces generally 1/2—1 inches in thickness, usually prepared with a gesso ground and frequently bevelled and sized.

cradled: boards and panels which have been strengthened with a brace of hardwood ribs and crosspieces.

- d. Size - given in inches to the nearest 1/4 inch and in centimeters (cm.); height precedes width unless otherwise stated.

ALL PICTURES ARE FRAMED UNLESS OTHERWISE NOTED IN THE CATALOGUE.

Sotheby Parke-Bernet, in cooperation with the National Collection of Fine Arts' (The Smithsonian Institution) program to create a comprehensive index of American paintings executed before 1914, suggests that notification of acquisition through its auctions be directed to:

Bicentennial Inventory of American Paintings
National Collection of Fine Arts
Smithsonian Institution
Washington, D.C. 20560

Since descriptions of the paintings as printed in our catalogues are made available to the Inventory, owners need only inform the Inventory of the Parke-Bernet sale and lot number of the painting purchased, and specify whether owner identification is to be held in confidence or may appear in the index reference.

Further information regarding the program is cheerfully supplied by the above or the American Painting Department, Sotheby Parke Bernet, New York.

James H. Maroney
Head, American Painting

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IMPORTANT INFORMATION FOR PROSPECTIVE BIDDERS

Please note Article 7 of the Conditions of Sale dealing with the subjects of "reserves" and the Galleries' "interest in offered lots other than normal selling commissions." The following definitions of terms and explanations of policies on these subjects and the implementation thereof are provided for your information and guidance.

"RESERVE"

Definition: A "Reserve" is the confidential minimum price agreed between the seller and the Galleries, below which the lot will not be sold. On unsold lots, less than full commission will be paid to the Galleries.

Policy: Bidders should assume that *all* lots have protective reserves, even though some lots may be offered without reserves. Our standard advice to sellers is that reserves be set at a percentage of the median of the estimates, generally somewhat below the low estimate shown in the estimate sheet provided with this catalogue. In no case do we permit a reserve to exceed the high estimate shown in the estimate sheet. Unsold lots, i.e., those which do not meet their reserve, are omitted from the price lists issued following sales.

Implementation: The Galleries as agent for the seller protects reserves, that is, places bids during the auction if and when the highest outstanding bid at any time during the sale is below the reserve on the lot being offered.

"MINIMUM PRICE GUARANTEE"

Definition: A "Guarantee Minimum Price" is the confidential minimum price which, in certain instances, the Galleries has contractually agreed that the seller will receive regardless of whether outside bids at the sale equal the guaranteed minimum price. In return for the guarantee the seller agrees to pay a commission of 7½% of the guaranteed minimum in addition to the standard selling commission.

Policy: The purpose of guarantees is to minimize the downside risks to the seller at auction sales. From the bidder's point of view, the guaranteed minimum price should be considered as the same or similar to a reserve, that is, in no event will this guaranteed price exceed the range of pre-sale estimates which have been provided in the estimate sheet and normally will be lower. All consignments which have a minimum price guarantee by the Galleries are marked in the catalogue with the letter "G" next to the lot number.

Implementation: If outside bidding does not reach the guaranteed minimum price, the Galleries will either bid for and buy the guaranteed lot (title to the lot passes to the Galleries) or allow the lot to be sold to the highest bidder for less than the guaranteed minimum price, the Galleries absorbing the loss.

"OWNED PROPERTY"

Definition: "Owned property" is property which, at the time it is offered for sale at auction, is owned solely or partially by the Galleries or an affiliate of the Galleries (and in the sale of which the Galleries is acting as a principal and not an agent).

Policy: The purchase of property by the Galleries for sale at auction is an insignificant part in the Galleries' overall business. Direct purchases are only made at the request of a client and, in these cases, only after standard commission sales or guaranteed minimum price sales have been rejected by the client. Reserve prices of property owned by the Galleries are set on the same or a lower basis than property sold for other consignors, that is, reserves usually will be set below the low pre-sale estimates provided with this catalogue and in no case will they be higher than the low estimates. Any owned property which is unsold at the auction will be omitted from the price lists following the sale. All property owned by the Galleries will be identified in the catalogue as "Property of Sotheby Parke Bernet Inc." or a similar recognizable designation. In some cases, the prior source of property will be identified, e.g., "Property from the Estate of John Doe sold by order of the present owner Sotheby Parke Bernet Inc."

Implementation: Representatives of the Galleries will make no bids on behalf of the Galleries for property owned by the Galleries except to protect a reserve placed by the Galleries as owner. Bidding by the Galleries to protect reserves on property owned by the Galleries is affected in the same way as bidding to protect reserves on property consigned by an outside seller.

EVENING SESSION

Wednesday, October 16, 1974 at 8 p.m.

CATALOGUE NUMBERS 1-25

This group of American paintings was acquired by Mr. and Mrs. Kay Kimbell during the years when they formed their notable collection of European art which became the nucleus for the Kimbell Art Museum, Fort Worth. As the museum continues to expand its holdings in European, Oriental, Pre-Columbian and certain other fields of art, the Trustees of the Kimbell Foundation have authorized the sale of these American paintings to allow concentration within the areas of primary collecting concern to the museum.

THOMAS MORAN

1 GREEN RIVER COUNTRY

Signed *T. Moran* and dated 1914, l.r.

Oil on canvas

24 x 36 *inches*
61.2 x 92.0 *cm.*

Provenance

Acquired from the artist
Robert J. Flick, Los Angeles
Margaret Flick, Los Angeles
Newhouse Galleries, New York

Exhibition

Fort Worth, Texas, Fort Worth Art Center, *The Museum and the Private Collector*,
April 4 - May 1, 1966

[See color plate]



THOMAS MORAN

2 THE PUEBLO, LAGUNA, NEW MEXICO

Signed *T. Moran* and dated 1882, l.r.; also titled on a label from the Thomas Bromley Gallery on the reverse

Oil on board

12¼ x 23¾ inches
31.1 x 60.3 cm.

Provenance

Thomas Bromley, Bolton, England
Viscount Lord Leverhulme, Port Sunlight, Cheshire, England
Lady Lever Gallery, Port Sunlight, Cheshire, England
Newhouse Galleries, New York

Exhibition

Fort Worth, Amon Carter Museum of Western Art; La Jolla, California, The Art Center of La Jolla; Albuquerque, New Mexico, University of New Mexico Art Gallery, *Taos and Sante Fe, the Artist's Environment: 1888-1942*, April - November, 1963, no. 74

Literature

Coke, Van Deren. *Taos and Sante Fe, The Artist's Environment: 1888 - 1942* (Albuquerque, New Mexico: The University of New Mexico Press, 1962), p. 12, 155, illus.
Fry, Roger, R. L. Hobson, Percy Macquoid, and R. R. Tatlock. *A Record of the Collections in the Lady Lever Gallery, Port Sunlight, Cheshire* (London: B. T. Batsford, Ltd., 1928), no. 679 as "The Puebla, Laguna, New Mexico"

[See color plate]



THOMAS MORAN

3 THE GRAND CANYON - HANCE TRAIL

Signed *T. Moran* and dated 1904, l.l.

Oil on canvas

20 x 30 *inches*

51.0 x 76.5 *cm.*

Provenance

Acquired from the artist

George Gill, Boston

Mrs. Lincoln Smith, Boston

Newhouse Galleries, New York

[See color plate]



***THOMAS MORAN**

4 WINTER IN THE ROCKIES

Signed *T. Moran*, l.l.

Oil on canvas

36 x 32 *inches*
92.8 x 80.9 *cm.*

Painted *circa* 1867

Note: A leatherbound copy of the magazine in which this appeared will accompany the lot along with a copy of an unpublished note from the artist's daughter, Ruth Moran, in which she discusses the painting.

Provenance

Acquired from the artist
W. S. McCall, St. Louis
Private Collection, Louisiana
Newhouse Galleries, New York

Literature

Buck, Gustave H. "Thomas Moran - N.A., The Grand Old Man of American Art,"
The Mentor, Vol. 12, No. 7 (August, 1924), p. 33, illus.

[See color plate]



CHARLES RUSSELL

6 CALLING THE HORSES

Signed *C. M. Russell*, dated 1899 and with *Skull*, l.l.

Watercolor and gouache on paper

20 x 29¼ *inches*

50.7 x 73.9 *cm.*

Provenance

O. U. Miracle, Oceanside, California

Dick Jones Picture Company, Los Angeles

Newhouse Galleries, New York

Exhibition

Los Angeles, Los Angeles County Museum of Art; San Francisco, M. H. deYoung Memorial Museum; St. Louis, City Art Museum of St. Louis, *The American West*, March - December, 1972, p. 30, no. 121, pl. 120, illus. as *Get Your Ropes*

Literature

Getlein, Frank. "The Lure of the Great West," *Country Beautiful*, (1973), p. 381, illus. in color

Anonymous. *Butte Intermountain*, (January 1, 1903), p. 15

[See color plate]



CHARLES RUSSELL

7 INDIAN TRADING POST

Signed *C. M. Russell*, dated 1898 and with *Skull*, ll.

Ink and watercolor on paper

11¾ x 18 *inches*
29.9 x 45.4 *cm.*

Provenance

Robert Campbell, New York
Newhouse Galleries, New York

Literature

McCracken, Harold. *The Charles M. Russell Book*, (Garden City, New York: Doubleday & Co., 1957) p. 44 as "The Christmas Dinner"

Russell, Charles M. *Pen Sketches* (Great Falls, Montana: W. T. Ridgley Printing Co., 1899)

Yost, Karl. *Charles M. Russell, The Cowboy Artist: A Bibliography* (Pasadena, 1948), p. 197, illus.

[See color plate]



CHARLES RUSSELL

8 THE ATTACK

Signed *C. M. Russell*, dated 1897 and with *Skull*, l.l.

Oil on canvas

23 x 35¼ *inches*
58.7 x 89.5 *cm.*

Provenance

Private Collection
John Douthitt Galleries, New York
Newhouse Galleries, New York

Reproduction

W. T. Ridgley Printing Co., Great Falls, Montana, colored print, 1905

[See color plate]



CHARLES RUSSELL

9 THE TRAIL BOSS

Signed *C. M. Russell* and with *Skull*, ll.

Pen and ink and watercolor on paper

16¼ x 25¾ inches

41.3 x 65.6 cm.

Note: The mounted rider in this scene has been adopted by the American Society of Range Management as their organization's motif.

Provenance

Robert Campbell, New York
Newhouse Galleries, New York

Exhibition

Los Angeles, The Los Angeles County Museum of Art; San Francisco, M. H. deYoung Memorial Museum; St. Louis, City Art Museum of St. Louis, *The American West*, March-December, 1972, pp. 30-31, no. 128, illus., pl. 127, as *Watching the Herd*

Literature

Hilton, Joan. ". . . Great Falls, Charlie Russell Country," *Sundancer Magazine*, Vol. I, No. 8, (November, 1972), pp. 14-15, illus.

McCracken, Harold. *The Charles M. Russell Book* (Garden City, New York: Doubleday & Co., 1957), p. 162, illus.

Russell, Charles M., *Pen Sketches* (Great Falls, Montana: W. T. Ridgley Printing Co., 1899) p. 5, *c.f.*

[See color plate]



THOMAS MORAN

10 SEEKING NEW HUNTING GROUNDS

Signed *T. Moran* and dated 1913, l.l.; also with *thumbprint*, l.r.

Oil on cradled panel

19¼ x 36 *inches*

48.9 x 91.5 *cm.*

Provenance

Corwin Estate, Greenwich, Conn.

Newhouse Galleries, New York

Reproduction

New York Graphic Society, 1973, no. 9061

[See color plate]



THOMAS MORAN

11 SUNSET ON THE BUTTES

Signed *T. Moran* and dated 1895, l.r.

Oil on panel

16 x 12 *inches*
40.6 x 30.5 *cm.*

Provenance

Acquired from the artist
J. Harrison, Jr., Philadelphia
Harrison Family, Philadelphia
Newhouse Galleries, New York

[See color plate]



THOMAS MORAN

12 THE CLIFFS, GREEN RIVER VALLEY, WYOMING

Signed *T. Moran* and dated 1902, l.r.

Oil on canvas

17 x 25 *inches*
43.0 x 63.7 *cm.*

Provenance

Acquired from the artist

E. W. Kemble, New Rochelle, New York

Newhouse Galleries, New York

Exhibition

Los Angeles, Los Angeles County Museum of Art; San Francisco, M. H. DeYoung Museum; St. Louis, City Art Museum of St. Louis, *The American West*, March - December, 1972, no. 105, illus., pl. 110

[See color plate]



FREDERIC REMINGTON

13 — A RURAL GUARD - MEXICO —

Signed *Frederic Remington* and titled — *A Rural Guard - Mexico* —, ll.

Ink and watercolor on paper

19¼ x 21¾ inches

48.7 x 55.3 cm.

Note: This picture is possibly identifiable as the picture which appeared under the same title, in the American Art Galleries exhibition and sale, *A Collection of Paintings, Drawings and Watercolors by Frederic Remington* in January, 1893.

Executed *circa* 1890-92

Provenance

Sale: American Art Galleries, *A Collection of Paintings, Drawings and Watercolors by Frederic Remington*, January, 1893, no. 26

Eleanor Horsi, New York

Newhouse Galleries, New York

Exhibitions

Houston, Sakowitz, Inc., *Festival of the Great Southwest*, September - October, 1973



FREDERIC REMINGTON

14 TURN HIM LOOSE, BILL

Signed *Frederic Remington*, l.r.

Oil on canvas mounted on masonite

25 x 33 *inches*

63.3 x 83.5 *cm.*

Note: This picture was included in the first one-man exhibition and sale of Remington's pictures held at the American Art Galleries in January, 1893 and was purchased by Joseph Byfield of Chicago.

The painting will be accompanied by a letter from Mr. Ernest Byfield in which he states that the picture was inherited by him from his father, Joseph Byfield.

Provenance

Acquired from the artist

Sale: American Art Galleries, January 13, 1893, no. 53 as "*Turn Him Loose!*"—*Breaking a Broncho*

Joseph Byfield, Chicago

Ernest Byfield, Chicago (son of the above)

Newhouse Galleries, New York

Reference

Catalogue of A Collection of Paintings, Drawings and Watercolors by Frederic Remington, A.N.A. (New York: American Art Galleries, January 13, 1893), no. 53

[See color plate]



FREDERIC REMINGTON
15 A DANGEROUS COUNTRY

Signed *Frederic Remington*, l.r.; also inscribed *Copyright 1906 by Frederic Remington*,
l.c. under the rabbit

Oil on canvas

30 x 22 inches
76.2 x 55.9 cm.

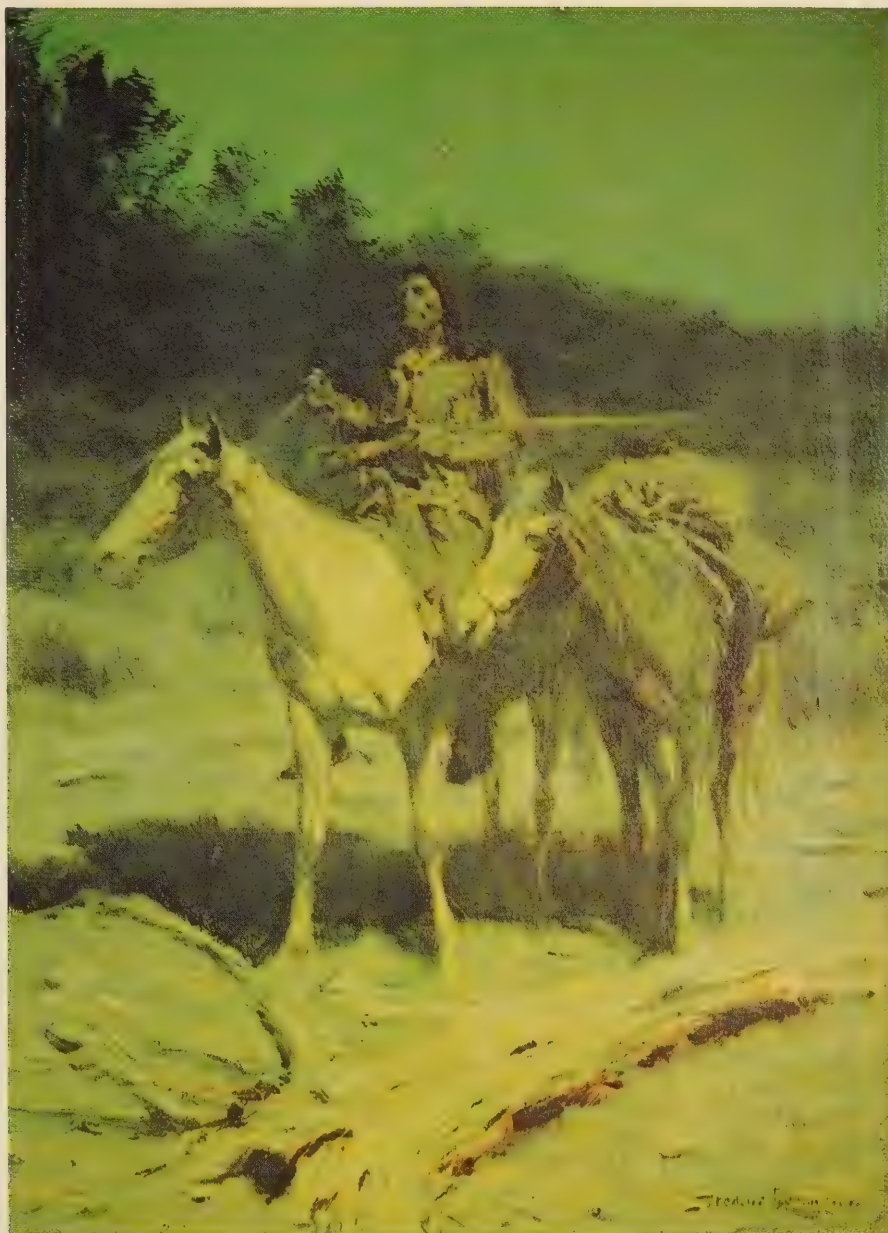
Provenance

Private Collection, New York
Newhouse Galleries, New York

Exhibition

New York, M. Knoedler & Co., *Paintings by Frederic Remington*, December, 1906,
no. 11

[See color plate]



FREDERIC REMINGTON

16 A BLACKFOOT INDIAN

Signed *Frederic Remington* and dated '88, l.r.

Oil on canvas board

22 x 16 inches
55.7 x 40.5 cm.

Provenance

John Mitchell, New York
Newhouse Galleries, New York

Exhibition

Los Angeles, Los Angeles County Museum of Art; San Francisco, M. H. DeYoung Museum; St. Louis, City Art Museum of St. Louis, *The American West*, March - December, 1972, no. 129, pl. 128, illus.

Literature

Gerlein, Frank. "The Lure of the Great West," *Country Beautiful*, (1973), p. 225, illus. in color

Kenaston, C. A. "The Great Plains of Canada, with pictures by Frederic Remington," *The Century Magazine*, Vol. XLIV (1892), p. 575, illus.

[See color plate]



FREDERIC REMINGTON

17 BELLE McKEEVER AND LT. EDGAR WHELOCK

Signed *Frederic Remington*, l.r.

Oil on canvas

23 x 18 inches

58.5 x 45.8 cm.

Note: This painting first appeared as the lead illustration for the *Harper's* article, "The Military Search for Belle McKeever," (v.i.).

Lt. Wheelock was detailed, in 1869, to accompany the McKeever family from Texas to California. En route, the party was raided by Indians and all were found dead except Belle. Wheelock, who had escaped, began searching for this woman whose lovely face and sprightly manner had won his affections. He was accompanied by two junior officers who deserted him during the search and Wheelock, left alone, without water and overwhelmed by his loss, returned to his company raving mad and inconsolably distraught. His condition made him unfit for further military service and he was honorably dismissed.

Later accounts have the couple reunited in California, their past quietly forgotten.

Provenance

Newhouse Galleries, New York

Exhibition

Fort Worth, Texas, Fort Worth Art Center, *Horse and Rider*, January 7 - March 3, 1957, as *Trooper and Lady on Horseback*, p. 40, no. 93, illus.

Literature

McCarthy, Fitz-James. "The Military Search for Belle McKeever," *Harper's Weekly* (December 16, 1899), p. 17, illus.

[See color plate]



CHARLES RUSSELL

18 THE PROPOSAL

Signed with initials CMR and with *Skull(s)*, l.l.

Watercolor on paper

9½ x 17 inches

24.2 x 43.2 cm.

Executed circa 1896-98

Note: The Indian girl, Keoma, who is the subject of this picture appears in at least six other works by Russell. Although she is rumored to have been an Indian woman with whom Russell fell very much in love, she is more likely to have been modelled by the artist's wife, Nancy Russell.

Provenance

Mrs. Alice G. Sullivan, New York
Newhouse Galleries, New York

Literature

McCracken, Harold. *The Charles M. Russell Book* (Garden City, New York: Doubleday & Co., 1957), p. 115, illus.
Yost, Karl and Frederick Renner. *A Bibliography of the Published Works of Charles M. Russell* (Lincoln, Nebraska: 1971), p. 33

[See color plate]



CHARLES RUSSELL

19 CONTEMPLATION

Signed with initials *CMR* and with *Skull*, l.l.

Watercolor on paper

15¼ x 9¼ *inches*
39.0 x 23.5 *cm.*

Executed *circa* 1896-98

Provenance

Mrs. Alice G. Sullivan, New York
Newhouse Galleries, New York

Literature

McCracken, Harold. *The Charles M. Russell Book* (Garden City, New York: Doubleday & Co., Inc., 1957), p. 114, illus.
Yost, Karl and Frederick Renner, *op. cit.*, p. 33

[See illustration]

CHARLES RUSSELL

20 THE BRAVE RETURNS FOR HIS ANSWER

Signed with initials *CMR* and with *Skull*, l.l.

Watercolor on paper

15½ x 9¼ *inches*
39.4 x 23.5 *cm.*

Executed *circa* 1896-98

Provenance

Mrs. Alice G. Sullivan, New York
Newhouse Galleries, New York

[See illustration]



[19]



[20]

CHARLES RUSSELL

21 THE TRAIL

Signed *C. M. Russell* dated '94 and with *Skull*, l.l.

Oil on canvas

23 x 35½ inches

58.7 x 89.9 cm.

Note: This picture is also called *The Scout*, although it first appeared under the title, *The Trail*.

Provenance

Sale: Anderson Galleries, November 17, 1938, no. 17, illus.

John Douthitt Galleries

Newhouse Galleries, New York

Exhibition

Houston, Sakowitz, Inc., *Festival of the Great Southwest*, September - October, 1973

Literature

Getlein, Frank. "The Lure of the Great West," *Country Beautiful* (1973) p. 257, illus. in color

Yost, Karl and Frederick Renner, *op. cit.*, p. 45

[See color plate]



CHARLES RUSSELL

22 ROPING LONGHORNS

Signed *C. M. Russell*, dated 1904 and with *Skull*, l.l.

Watercolor and gouache on paper mounted on board

14 x 21 *inches*

35.6 x 53.3 *cm.*

Provenance

Mrs. Mabel Brady Garvin, New York

Newhouse Galleries, New York

[See color plate]



THOMAS MORAN

23 CASTLE OF MANY MEMORIES

Signed *T. Moran*, dated 1919 and with *thumbprint*, l.r.

Oil on canvas

20 x 30 *inches*
51.2 x 76.3 *cm.*

Provenance

Acquired from the artist
Robert J. Flick, Los Angeles
Margaret Flick, Los Angeles
Newhouse Galleries, New York

[See color plate]



THOMAS MORAN

24 THE GREEN RIVER COUNTRY

Signed *Moran* and dated 1873, l.l.

Oil on canvas

11 x 15½ *inches*
28.0 x 39.6 *cm.*

Provenance

Acquired from the artist
McDonough Family Collection, Greenwich, Connecticut
Newhouse Galleries, New York

[See color plate]



THOMAS MORAN

25 SANTA BARBARA MISSION

Signed *T. Moran*, dated 1916 and with *thumbprint*, l.r.

Oil on canvas

16 x 20½ *inches*

40.8 x 51.7 *cm.*

Provenance

Acquired from the artist

Robert J. Flick, Los Angeles

Margaret Flick, Los Angeles

Newhouse Galleries, New York

[See color plate]

END OF SALE



NOTES

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